



THE

OPERA BALL

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These dances can also be had arranged for Piano.

Duplicate sheet parts can be had separately.

NEW YORK, EDWARD SCHUBERTH & Co, 23 UNION SQ.

Violino I.

GEISTINGER POLKA.

HUB. BIAL.

Polka.

Trio.

Coda. pizz.

arco.

Polka Da Capo al

NOTICE. Small notes must be played when the Orchestra is encoached.

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E.S. & C. 1005

GEISTINGER POLKA.

Polka.

priz.

areo.

Polka De Capo al O

GEISTINGER POLKA.

Polka.

1212

142403

1

11

μ

1

12

2

nix%

—●—
—●—

1

34

2

Tt 10.

Fig

5

4

30

2

1.

2.

Polke Da Cayo 21

⊕ Coda. pizz.

4390.

Geistlinger Polka.

Cello

R. Biel.[illegible]

Polka Polka al G

BASS.

GEISTINGER POLKA.

HUD. BIAL.

Polka.

f *pizz.* *affr.* *p* *ff* *p* *f* *p* *f* *pizz.* *meno.* *p*

Trio.

fp *fp* *fp* *p*

Polka Da Capo at

Coda. *pizz.* *meno.* *ff*



Flauto.

GEISTINGER POLKA.

RED. BIAL.

Polka.

Trio.

Coda.

Polka De Capo al

Geistinger Polka.

Piccolo

R. Bial.

Handwritten musical score for Piccolo, titled "Geistinger Polka." by R. Bial. The score consists of eight staves of music in 2/4 time, featuring various musical notations including notes, rests, and dynamic markings like "p" and "f". The music is written in a single system with a key signature of one sharp (F#). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for Cello, continuing the "Geistinger Polka." piece. It consists of a single staff of music in 2/4 time, featuring various musical notations including notes, rests, and dynamic markings like "p". The music is written in a single system with a key signature of one sharp (F#). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some handwritten annotations and corrections throughout the score.

Clarinetto in B \flat .

GEISTINGER POLKA.

RED. BIAL.

Polka.

Trio.

Coda.

Polka Da Capo al

Geistinger Polka. Clarinet. 2nd in B^b

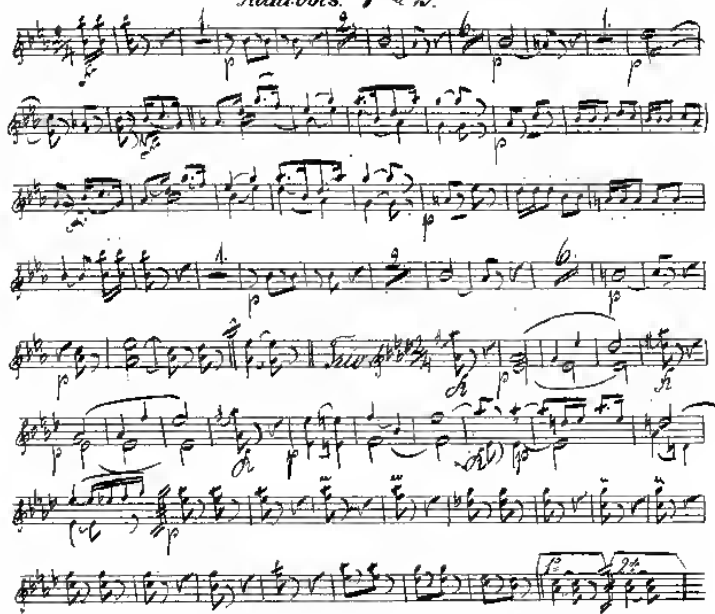
R. Bial.

Handwritten musical score for *Geistinger Polka*, Clarinet 2nd in B^b. The score is written on 11 staves. The first staff begins with a treble clef, a key signature of one flat (B^b), and a 2/4 time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line. Below the main score, there is a section labeled *Coda* with a key signature change to two flats (B^b and E^b) and a 2/4 time signature, followed by a few more measures of music.

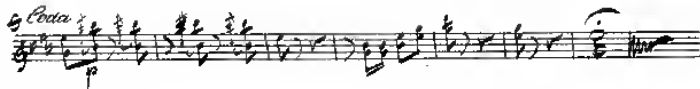
Geistinger Polka.

Hautbois. 1^{re} et 2^e.

R. Bial.



Falke De Capra et



Geistinger Polka. Bassoon. 1 & 2

R. Bial.

The main musical score for Bassoon 1 & 2 consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The music is written in a key signature of one flat and a 2/4 time signature. The score is arranged in a single system with ten staves.



The coda section of the musical score is located at the bottom of the page. It begins with a 'Coda' symbol and consists of a single staff of music. The notation includes notes and rests, ending with a double bar line.

Cornetto in B \flat .

GEISTINGER POLKA.

RUD. BIAL.

Polka.

The Polka section consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *p* (piano) and *f* (forte). The section concludes with a double bar line.

Trio.

The Trio section consists of three staves of music. The first staff begins with a treble clef, a key signature change to two flats (B \flat and E \flat), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *f* (forte) and *p* (piano). The section concludes with a double bar line.

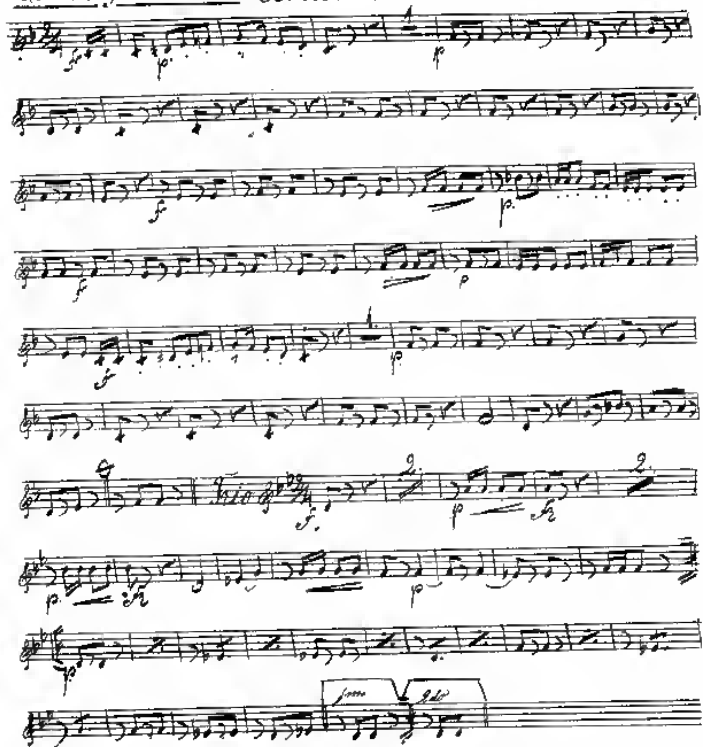
The Coda section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *f* (forte) and *p* (piano). The section concludes with a double bar line.

♠ Coda.

SOLO.

Polka Da Capo

Geistinger Polka. Cornet. 2nd in B^b R. Bial.



9 Coda



Geistinger Polka. | *Horns. 1st & 2^d in F*

R. Biol.

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef and a key signature of one flat. The music is written in a fluid, cursive style. There are several dynamic markings: 'f' (forte) appears on the first, third, fifth, seventh, and eighth staves; 'sf' (sforzando) appears on the second, fourth, sixth, and eighth staves. The eighth staff has a bracketed section with '12' and '14' above it, followed by the text 'Folk & National al q'. The score ends with a double bar line on the tenth staff.

Geistinger Polka. Horns, 3rd & 4th in F

R. Bial.

3

3

3

3

3

3

3

3

3

3

3

Polka da Capo al 2

Coda

Geistinger Polka.

Trombone 1 & 2

R. Bial.

Geistinger Polka.

Trombone Basso

R. Bial.

Musical score for Trombone Basso of Geistinger Polka. The score consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The music features various musical notations including eighth notes, quarter notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score includes repeat signs and first/second endings. The piece concludes with a double bar line and a final chord. Below the staves, the text 'Polka De Lupo al 6' is written.

Musical score for Solo. The score consists of one staff of music. The key signature is one flat (B-flat), and the time signature is 2/4. The music features various musical notations including eighth notes, quarter notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score includes repeat signs and first/second endings. The piece concludes with a double bar line and a final chord.

Geistinger Polka. *Bass-drum & Cymbals.* R. Bial.



Geistinger Polka. Timpani in E^b and B^b and Drums. R. Bial.

Measures 1-10 of the *Geistinger Polka*. The score is written for Timpani and Drums. It begins with a treble clef and a key signature of one flat (B-flat). The first measure has a '1' above it. The second measure has a '5' above it. The third measure has a '1' above it. The fourth measure has a '2' above it. The fifth measure has a '5' above it. The sixth measure has a '1' above it. The seventh measure has a '2' above it. The eighth measure has a '5' above it. The ninth measure has a '1' above it. The tenth measure has a '2' above it.

Measures 11-15 of the *Geistinger Polka*. The score is written for Timpani and Drums. It begins with a treble clef and a key signature of one flat (B-flat). The first measure has a '1' above it. The second measure has a '2' above it. The third measure has a '5' above it. The fourth measure has a '1' above it. The fifth measure has a '2' above it. The sixth measure has a '5' above it. The seventh measure has a '1' above it. The eighth measure has a '2' above it. The ninth measure has a '5' above it. The tenth measure has a '1' above it. The eleventh measure has a '2' above it. The twelfth measure has a '5' above it. The thirteenth measure has a '1' above it. The fourteenth measure has a '2' above it. The fifteenth measure has a '5' above it.

Polka Da Capo

Coda. Measures 16-18 of the *Geistinger Polka*. The score is written for Timpani and Drums. It begins with a treble clef and a key signature of one flat (B-flat). The first measure has a '1' above it. The second measure has a '2' above it. The third measure has a '5' above it. The fourth measure has a '1' above it. The fifth measure has a '2' above it. The sixth measure has a '5' above it. The seventh measure has a '1' above it. The eighth measure has a '2' above it. The ninth measure has a '5' above it. The tenth measure has a '1' above it. The eleventh measure has a '2' above it. The twelfth measure has a '5' above it. The thirteenth measure has a '1' above it. The fourteenth measure has a '2' above it. The fifteenth measure has a '5' above it.